

THE LATEST FASHIONS

WHEN THE OPERATIC SEASON OPENS IN NEW YORK



Opera matinee wrap of chinchilla and lace
By Henri Bendel

A Brilliant Spectacle of Beautiful Women and Flashing Jewels - The View from the Balcony The Ultra-Fashionables Who Sit in the Boxes - Their Attitude and Dress.

With the opening of Grand Opera begins the social whirl of another winter season in New York. On the heels of it follow the endless round of dinners, balls, receptions, teas and bridge parties which crowd the days and nights of fashionable society. Up to this time the fashionables have spent the autumn days at country residences or in temporary city quarters, motoring back and forth from dressmaker to milliner, up and down the avenue and across the side streets where are situated the small exclusive shops supplying the numberless accessories necessary to the feminine wardrobe.

Opera Rehearsals.

And while luxurious city houses have been undergoing all sorts of repairs and wardrobe preparations have been going on, the sweet voiced songsters of two great opera companies have been spending long hours rehearsing for the greatest event of the winter season.

Opening Night.

Everyone naturally looks forward to opening night with no little anxiety—lovers of music, critics, fashion idolaters and the great number of reporters and fashion writers who go to grand opera to draw from it all that is meat for a good newspaper story.

In the Boxes.

In the boxes subscribed for from year to year by those whose fortunes are public talk, sit some of the most beautiful women of the world, the beauty of face and figure enhanced by the gorgeous costumes and the brilliant jewels they wear. The splendid spectacle of this array of beauty is best viewed from the balcony, where those who go to hear and see usually sit. Box occupants, faultlessly attired in the best that the world of fashion has to offer, step from their carriages and go directly to their seats, there to assume an attitude which is carefully studied of head, pose and body grace makes so attractive. There is little moving about and less talking while the singers are on the stage, talking not being fashionable in these days among the ultra-fashionables. Between the acts these box occupants are on parade, visiting back and forth, exchanging light talk and pretty compliments, and incidentally affording much satisfaction to the lookers-on.

Grand Opera a Fashion Show.

Like the Horse Show, the Opera is really a clothes show; the latter even more authentic than the former. While everyone wears new and charming things at the Horse Show, the most exclusive clothes are reserved for the Opera. This season will, undoubtedly, be the greatest operatic season, from a fashion viewpoint, that New York has ever known, for never have we had such fascinating fashions, and such exquisite materials with which to execute them.

The old rule of white and light colors

Ultra fashionable opera attire. By Wallis.

For evening wear will be adhered to as usual. Plain and fancy materials, rich satins and silks, soft chiffons and valuable laces, with a wide range of beautiful brocades, will all be there. Trimmings are many and various and their use at all times artistic. Costumes of plain silks, satins, laces and such weaves are embellished with rich laces and hand embroideries, while the printed silks and other fancy materials use plain trimmings.

Pailletted Effects.

Pailletted bandings and medallions are very effective on any material, and they are being used to a great extent this season on costumes for both matrons and matrons. One gown which will be worn by a New York debutante very popular in the upper set for her beauty, wit, and great fortune, has the entire front of the bodice, the short sleeves and the skirt panel, of silver sequins on a net foundation. This, with a foot trimming of velvet appliques above a deep satin band, is the sole trimming of the beautiful gray net gown with a foundation of gray satin. No jewels other than a single strand of pearls will be worn with this toilette, a feature which distinguishes it from that of the matron.

Jewels for Maid and Matron.

Jewels of every kind and value bedeck the fashionable matron, but the debutante is restricted to a simple neck chain, a string of pearls or a handsome brooch.

The opera gown is the ball gown and the formal dinner gown, low of neck, short sleeved and long trained. Dinner at home or at Sherry's or Delmonico's precedes or follows the opera, so that in either case the opera costume serves two purposes.

One gown which will create no little excitement this season is that to be worn by one of a family of women styled "the seven most beautiful women in America." It is empire in mode, but strikingly attractive because of its simplicity of design and beautiful trimmings. In color, too, it is highly artistic, the material, soft, silky laces, being a very delicate shade of gray and the hand embroidered gray and silver with touches of violet, these wrought by a Japanese artist who has recently become famous in "Gay Paris" as an associate of one of the greatest costume makers of the times. Bodice and skirt which bear all the marks of the renowned Paquin are embellished heavily with these embroideries,

the central motif of which are fillet net medallions set in the front and back skirt panels and the front of the bodice.

The New Furs.

Furs, of course, are always part of the opera toilette. Handsome neck pieces and muff, separate wraps and coats of various lengths and shapes—cape or kimono sleeves, with or without collars and trimmed with beautiful laces—cloth and silk outer garments with touches of fur, all these will represent the vogue of furs in this winter's fashions. Excepting the Russian sable, which is always high style by reason of its exclusive price, white furs are the most fashionable. White and light colored ostrich and mink about will also be worn, together with novelties of lace, chiffon and mallette.

The Fashionable Coiffure.

The coiffure merits equally as much attention as the costume nowadays. The high dressing so generally becoming is still the fashion, despite the effort of coiffures to bring in the low arrangement. Young girls dress their hair low on the neck, but only a few beautiful women to whom the flat part and low classic knot are particularly suited dress their hair in this fashion.

Magnificent jewelled crowns and tiaras, anyone of them worth a king's ransom, are worn by the matrons of the glittering horse show. Those less endowed with this world's goods display elaborate ornaments of spangled and jewelled gauze and mallette, while the debutantes wear simple ribbon tiaras or wreaths of roses finished with rosettes of mallette.

The Debutante's Gown.

Since simplicity is the keynote of the season's fashions and maid and matron alike are following this latest trend of fashion, there is little difference in the designs of costumes worn by these young members of society. Practically the only difference in their opera toilettes is the absence of jewelry in that of the debutante. She may wear a string of pearls, a simple neck chain or a pretty pin, but none of the brilliantly attractive jewels with which the matron is privileged by rules of fashion to adorn herself. These fashionable pailletted nets which make such brilliant, scintillating trimmings for simple costumes, make up in a measure for the absence of jewels in the debutante's toilette. This very simple costume, imported for a single appearance at

grand opera, is of gray net over satin of the same shade, trimmed with velvet appliques and sequins in Paquin blue. There is a deep facing of gray satin at the foot of the skirt above which the applique and sequins form a deep border. The sleeves, bodice, waist and skirt panel of the pailletted net are in one piece. Above the sequin decollete is a glimpse of finest white net top lace, three frills upstanding on a net foundation. A band of dark blue velvet with jewelled slides is worn around the neck, and the long gloves are white suede.

Ultra-fashionable Opera Attire.

Decollete costume of rich silk or satin, brocade, chiffon or lace, faultlessly arranged and ornamented coiffure, a profusion of beautiful jewelry, and we have a picture of the fashionable box patron of grand opera. This beautiful creation which comes from a Paris salon for one night at grand opera is of white chiffon with printed velvet borders in pompadour design and colorings, medallions of lace and pailletted net dividing the two borders of different widths. The medallions also trim the square necked bodice. A sash of the velvet border starts at the waistline in front beneath an oval buckle of rhinestones, is draped over the shoulder to give added width to this part of the figure and apparently diminishes the size of the waist, and brought down to the top of the high white satin skirt and secured there with another jewelled buckle. This sash is lined with chiffon and the ends finished with medallions. The sleeves are very short and simple. The coiffure and its ornaments are fashionable and artistic.

For Opera Matinee.

Opera matinee and evening opera are two different things, so far as the dressing of society is concerned. Nevertheless one sees some very stunning novelties at these daytime performances which are very much worth while from a fashion viewpoint. For instance, the pictured coat and muff of lace and chinchilla, brought over from Paris especially for the opera season by a young society matron whose fancy for horses and taste in clothes is well known. The body of the coat is of white silk applique over white satin and trimming this is a pointed stole collar of chinchilla with pendant cord ornaments in white. A wide fur band finishes the bottom of the coat and the Japanese sleeves. The muff is of the applique banded and draped with the chinchilla.



The debutant's gown.
By Paquin.



As she steps from her carriage.
Ducret creation.

with a square or circle, sufficiently large to admit the head, cut in the centre. When adjusted the points of the square come over the arms and in the centre back and front. The putting on and off of this little novelty naturally disarranges the coiffure to some extent, enough so to have started the work of some ingenious mind on the road to improvement, the result of which is most satisfactory. The square with its neck opening is cut up from one of the points and the ribbon facing around the square continues up these edges to the neck, finished with a ribbon bound pointed collar fastened with a bow of ribbon in the front. Over the arms the points are turned up to a depth of four or five inches and secured with a ribbon bow, this giving the effect of a high cuff to the simulated sleeve made by tacking the square together under the arm three inches from the ribbon edge.

A yard of albatross, crepe or some such inexpensive material with six yards of ribbon of any width from one to three inches is all that is necessary for the making of this pretty confection. A good shopper can find both material and trimming at such prices as to bring the cost within the dollar mark.

Japanese kimono of shantung and China silk embellished with real Japanese embroideries are novel and attractive to the comfort-loving American woman. Japan is exporting quantities of these garments to this country since the vogue of all things Oriental, and their prices are not exorbitant, considering the fact that they are imported.

A Balcony Toilette.

The evening costume of the woman who sits in the balcony at the opera may or may not be decollete, as a matter of fact, it is very often the latter, but in all cases it is dressy and worn with as many jewels as she can afford. White and light, delicate colors prevail in the toning of such costumes, rich laces and exquisite hand embroideries running rib over satin surfaces of bodice and skirt. One material which will be seen very much at the opera this season is pompadour silk. Of such is the pictured costume, a white taffetas silk, soft and lustrous, scattered with pink pompadour roses and foliage in soft gray shades. The bodice and skirt are built in one, shirred the depth of a giraffe at the waistline. An overskirt effect is wrought with white satin embroidered in white and silver threads, this trimming corresponding with that on the bodice in the form of the overskirt collar and revers which extend almost to the waistline and edge a vest of white duchess lace. The sleeves are novel in shaping and are made of silk, lace applique and printed chiffon of the same design as the silk. They are very short and met by the long suede gloves several inches above the elbow. A broad brimmed chapeau with trimmings of gold lace, ostrich plumes and mallette is a pretty accessory to this costume.

As She Steps from Her Carriage.

Entering the lobby of the opera house just as she has stepped from her carriage the woman of fashion presents a strikingly charming picture, which is not to be equalled for its beauty on any other occasion. Her costume is of soft, rich silk or satin, clinging chiffon or lace, carefully designed to bring out the best figure lines, and over this she wears a coat or cape of fur or cloth ornate with rich trimmings. An example of the simplicity of design which characterizes evening wraps this season above to advantage in this coat of oyster white broadcloth hanging in straight, graceful folds from shoulder to top of skirt hem. More than half the surface of this coat, including the loose Japanese sleeves, is covered with authentic braiding and exquisite dead white Japanese embroideries executed on a foundation of fine net over white satin. Heavy silk cord tassels are set on the fronts at the bustline, and the garment is lined throughout with gold and white brocade satin. A huge black hat of pleated mallette and trim with black ostrich and gold tissue ribbon embellishments the touch of black in the throat band.



Opera costume for young matron.

Dainty Concets for the Boudoir.

Looking over the beautiful creations in the negligees this season, one wonders at the ingenuity of designers in working out so many charming variations of the Japanese idea. The Japanese kimono, while the national formal dress of these little people of the Far East, is to Americans purely a negligee garment; so it is quite natural that its best adaptations should be found in garments of this character. Its success, however, is not limited to this field, for we have long since acknowledged it the dominate feature of every type of present day costuming, with one exception, the tailor-made.

A very attractive combination of modes is witnessed in those beautiful empire house gowns with Japanese sleeves. Sometimes the sleeve is a full, fluffy puff of lace or some soft fabric such as net or chiffon, set inside the wide mandarin armhole with its characteristic deep satin band, and again it is truly Japanese, cut in one with the body of the garment and drooping gracefully in Oriental fashion over the shoulder and arm.

One piece house gowns share favor with two piece models this season. The latter for some unaccountable reason seem drossier than the former, sufficiently so to serve as evening costumes on family. These are made with long full skirts, gathered or pleated into the waistband, and finished at the bottom with a billowy dounce or an applied hem of silk or satin. If the latter, the coat-like matinee is finished all around with a narrower binding of the silk and the sleeve trimmed to the same depth as the skirt. The empire waistline is at

tractively attained with lace handings or galloons set in several inches above the natural waistline and the material cut away beneath. Sometimes a deep pointed or scalloped edge of lace is used, and then the points are set toward the shoulders, the straight edge of the lace marking the waistline rather definitely. None of these empire garments fit snugly. They simply suggest the lines of the figure without defining it.

In those negligees intended for the confines of the boudoir only there are numerous pretty ideas for which one may pay a goodly price in the ready-made article, or copy at the cost of a little time and patience. Very dainty lounging gowns are made of inexpensive albatross or wool crepe in one shade and lined with thin China silk in another, the pretty little bandings of ribbon or silk matching the lining in color. White albatross with one's favorite color in the lining and trimmings would be very dainty and sweet. Both materials clean readily, so that aside from its attractiveness a gown of this kind would prove a practical investment. The silk being so very soft and entirely without bulk is put in full and loose, that is, set in the armholes and neck seams only, and finished at the bottom with a deep hem. The lining could also be made separate and tucked in place after each cleaning of the albatross, which soils sooner than the lining.

In the short negligees there is a very clever little model which is really an improvement on an idea which came out about a year ago. The original model was simply a square yard of material